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ARCHAEOLOGY IN 1912

PART II

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In Northern Greece, as usual, the work of the Ephor Arvanitopoulos occupies the first place. In the spring and summer of 1912 this indefatigable explorer turned his attention to the towers of the southern wall of Pagasae, which had not been examined before, and found there a rich booty of painted gravestones, architectural fragments, and reliefs. The single tower which was explored completely produced over two hundred new stelae with evidences of painting, and two other towers were discovered and left for later exploration. Arvanitopoulos reports that the towers were originally much smaller than they are now, and were enlarged by inclosing the older portions with walls some five meters high. It is in these later additions that the stelae and architectural pieces are found. Above was raised a wall of bricks, of which considerable parts are preserved. On many of the bricks are the initials B A; these Arvanitopoulos interprets as 'Α(ντίοχος) Β(ασιλεύς), and he argues that the repair of the walls was made by Antiochus III during his campaign in Greece in 191 B.C. The theory gains support from the fact that the city of Demetrias, which was apparently the old town of Pagasae enlarged and renamed by Demetrius Poliorcetes early in the third century, was used by Antiochus as his base of operations. On the other hand, Mr. A. Reinach has well suggested that the use of gravestones for building can hardly be attributed to a Greek and that it is more likely that Antiochus simply completed the repairs begun by the Roman garrison which occupied Demetrias in 197-193 B.C. In any case, these suggestions agree well with the evidence of the stelae themselves, which all seem to be earlier than the second century, B.C. In addition to the work at Pagasae, Dr. Arvanitopoulos reports that he discovered three new temples in Thessaly, one of them dedicated to Πασικράτα (Aphrodite?), and mentions many tombs and chance finds.

At Halos in Phthiotis, Messrs. Wace and Thompson, of the British School, explored a large burial tumulus and also excavated a group of ten cist-tombs at the foot of the acropolis. In the tumulus were found the remains of sixteen funeral pyres. The bodies had been burned on the spot and covered with cairns of large slabs about two feet high; the tumulus of earth was erected later over the whole group. The offerings consisted of iron swords, knives, and spears, bronze fibulae, pins, etc., and geometric pottery, so that the burials are surely to be dated in the developed iron age, probably in the ninth century, B.C. The cist-graves appeared to be roughly contemporary, at least, the pottery was geometric; but the bodies in these graves were inhumed. Here, therefore, we have a new example of the existence of cremation and inhumation during the same period.

At Corfu Dr. Dörpfeld continued the work begun last year under the patronage of the German Emperor. At the temple from which the pediment with the Gorgon came, the paved roadway between the temple and its altar was completely cleared, but the results were disappointing. Several small fragments of the superstructure of the temple were recovered, but nothing that adds materially to the discoveries of 1911 and nothing to show the name of the divinity to whom the temple was dedicated. Much more successful were the operations carried on at the famous ruined temple of Kardaki in the Villa of Monrepos, well known to all visitors to Corfu. The temple was explored by the English in 1822 and published by the Dilettanti (cf. Stuart and Revett, *Antiquities of Athens*, Suppl. Pls. 1-5). It was supposed to have been completely ruined since that time. The re-examination of the site showed that very little had been destroyed; the ruins had only been covered with earth and overgrown with vegetation. Dr. Dörpfeld's careful study of the building enabled him to correct the former publication in many points and brought out a number of interesting details. Though the Doric columns are of a type which would be dated in the sixth century, the walls show a very early type of construction, consisting in the lower courses of small stones bonded with clay and faced on the outside with stone slabs. The upper parts must have been built either of small stones and clay or of crude brick. The

architrave had a sima molding at the top and there is no evidence of a frieze of triglyphs and metopes. Inside the temple the lower part of the base for the statue is preserved, measuring 4.65×2.25 meters. As to the identification, Dr. Dörpfeld suggests that the temple, closely associated as it is with the spring of Kardaki, may well have been dedicated to Apollo as the god of healing. Certain architectural fragments, he thinks, come from a sanctuary of the Nymphs connected with the spring, and he argues that the statement of Timaeus (*Schol. Apollon. Rhod.* 4. 1217 and 1153) that the marriage of Jason and Media was celebrated yearly at Corcyra by a sacrifice to Apollo at his temple and to the Nymphs and the Nereids in a grotto may have reference to this very temple. In addition to the work at these two places, Dr. Dörpfeld undertook tentative excavations at other points in the island. Several sites which have been thought to mark the position of the town of the Phaeacians were examined, but without success; no traces of Mycenaean culture were found at any of them. The search is to be continued, however, especially on the northwest coast and in the islands adjacent to it, since here, opposite Cape Kephali (the ancient Phalakron), lies the small island which in antiquity was thought to represent the Phaeacian ship (cf. *Od.* 13, 161 ff. and Pliny, *N.H.* 4. 53) and which even today is called *καράβι* from its resemblance to a vessel with sails spread.

While Dr. Dörpfeld is thus endeavoring to give the Phaeacians "a local habitation," the hunt for the palace of Ulysses is being carried on by Mr. Goekoop. He, however, holds that the Homeric Ithaca is to be sought not in Leucas, but in Cephallenia, and accordingly, in the summer of 1912, he advanced the necessary funds for the further exploration of that island. The places for tentative investigations were designated by Mr. Goekoop, the actual digging was undertaken by the Greek Archaeological Society. The palace of Ulysses has not been found, but the work has resulted in a number of discoveries, of which the most important are a building of the archaic period, probably a Doric temple, and a chamber tomb containing ten unplundered graves cut in the floor, with vases, spearheads, and other objects of Mycenaean type.

In Italy, Pompeii again deserves first mention. Along the

Strada dell' Abbondanza excavations were carried on at two points. Everywhere houses and shops were found in a remarkably good state of preservation, and this part of the town is evidently destined to become one of the show places of Pompeii. One very noticeable peculiarity is that many of the houses are provided with a second story, which usually projects over the street and is open in front. The commonest arrangement of the front of the *cenacula*, or second-story rooms, consists of a pair of columns between half-columns backed up to pilasters, with grooves for the insertion of wooden shutters, by which the room could be wholly or partially enclosed. The excavations have not yet been carried far enough back from the street to show the number and the extent of these apartments. One house has a true hanging balcony, built with a slope toward one end, where two openings connecting with lead pipes were arranged to carry off rainwater. One of the pipes conducted the water into a cistern in the shop below, the other discharged into the street. Thus the balcony served as a sort of *impluvium pensile*. Among the smaller objects found in the *cenacula* the most interesting are numerous fragments of drinking dishes for birds; in one place many such fragments were found together, suggesting that here a large aviary was maintained. The excavators have spent much time and energy in supporting the second-story apartments in position. A good idea of their success can be gained from the picture published in the *Bolletino d'Arte* for 1912, p. 476.

The ground-floor rooms, as usual, are mostly given over to shops and several of these are unusually well preserved. In the *thermopolium* of which I spoke in my last report, the counter with its pots for warm liquids was found practically intact. On the counter were various receptacles for wine and other drinkables, as well as pitchers, drinking-cups, and lamps. One of the pitchers has the form of a cock, another that of a dog lying down. There were also on the counter five coins of silver and thirty-eight of bronze, eloquent witnesses to the haste with which the shop was abandoned at the time of the catastrophe. Along the walls and leaning against the counter were tall storage amphorae, and above them in some places were various objects which had apparently stood on wooden shelves above. Along one of the walls were traces

of a wooden stairway, which probably led to a second-story room. The Italian authorities very wisely decided to leave the room, so far as possible, in the condition in which it was found. A glass case was built to enclose the objects on the counter, the large bronze lamp which formed the principal means of lighting the shop was hung from a new standard, and the *thermopolium* now presents an appearance not very unlike that which it presented in 79 A.D. An excellent photograph, taken after the "restoration," is published in the *Bolletino d'Arte* for 1912 (Fig. 19, between pp. 20 and 21).

In another shop a large leaden pot with traces of linen cloth in the bottom is still in place over a cylindrical block of masonry, suggesting that this was a dyeing establishment or *infectorium*; and the conjecture is confirmed by an inscription on a nearby pilaster, *Calventium ii. v. i. d. infectores rog.* In another are considerable remains of a fuller's press which agrees in many details with the representation of such a press in the well-known painting, Mau-Kelsey, *Pompeii*, Fig. 227.

Among the paintings discovered during the year, the following are, perhaps, the most noteworthy: Venus Pompeiana in a chariot drawn by elephants between Fortuna and Abundantia; Mercury hastening out of a small temple; Hercules leading a pig for sacrifice; four divinities, Sol, Jupiter, Mercury, and Luna, painted on four blocks of stuccoed stone which were set into a wooden framework and formed the architrave above a passageway; and a remarkably vivid representation of a sacred procession with the seated image of a goddess, stopping to sacrifice at a small altar. Of the inscriptions it is impossible to write at length. C. Julius Polybius, whom I mentioned last year, again appears in the election notices, and again his candidacy is favored by a woman, Cuculla, whose name he has vainly tried to erase. The inscription, *C. Cuspium Pansam aed. o. v. f. Purpurio cum Paridianis*, is interesting for its reference to the *claque* of the popular actor Paris. And the graffito:

*Hic fuimus cari duo nos sine fine sodales
Nomina si*

is tantalizing in its mutilation.

At Rome, besides the usual chance finds, considerable systematic work was done. In the Forum Romanum the eastern end

of the nave of the Basilica Aemilia was cleared as far as the north wall. In the Forum of Nerva one of the two columns that stood inside the bounding walls—the well-known Colonnacce—was excavated. The excavation reached a depth of over sixteen feet below the level of the modern street, a striking proof of the change of level in this part of Rome. In the Forum of Trajan part of the eastern exedra was laid bare in the vicinity of the Torre delle Milizie. In the Golden House of Nero one of the rooms which has long been unvisited was cleared and made accessible. It is well known that numerous apartments of Nero's famous palace are preserved underneath the ruins of the Thermae of Trajan. The paintings in these rooms were known in the renaissance and were studied by Raphael and by Giovanni da Udine; indeed, they are said to have inspired Raphael to paint his famous frescoes in the Loggie of the Vatican and in the Villa Madama. Since the eighteenth century, however, many of the rooms have been closed. Some time ago the German critic Weege obtained permission to examine them. To his surprise he found the paintings in a good state of preservation and induced the Italian government to allow him to clear the most accessible of the rooms, containing the fresco called "Coriolanus and his wife and mother" by the critics of the eighteenth century—really a Hector and Andromache. The result was so happy that it is hoped that some of the other rooms will ultimately be opened.

But the most extensive operations in Rome were those conducted by Commendatore Boni on the Palatine and by Lanciani in the Baths of Caracalla. Of the former I have seen no very complete account, but it appears that the state apartments of the Flavian palace were completely cleared, as well as parts of the central portion, which until lately were covered by the Villa Mills. Below are many traces of earlier occupation, walls of houses of the late Republican period and the early Empire, and even, in some places, prehistoric pottery. In the houses are numerous remains of paintings, some of which were seen and inaccurately copied in the seventeenth and eighteenth centuries, but were afterwards covered up and forgotten. The accounts that I have seen speak of the existence of elaborate arrangements for raising water to the upper levels; of the supposed base of the Imperial throne in a room which

Commendatore Boni calls the "Coronation Room"; and of a series of frescoes based on the *Iliad*, which he dates in the first century, B.C. and which, he argues, might have been studied by Virgil. But until the more definite official report is published, no very exact account of such details can be given.

The work in the Baths of Caracalla had for its principal object the clearing of the subordinate structures inside the western bounding wall and the investigation of the underground passages with which the Baths are honeycombed. The rooms and courts along the walls appear to have been places of public resort, supplementary to the similar apartments in the main building. The most interesting is a large room which was clearly a library, with rectangular niches in the walls for book cupboards and steps that led up to them. The passages, which had never been carefully explored though many of them were known, were found to run under the main structure, the garden, and the apartments along the surrounding walls. They were probably used for service and storage. The main passage on the west, which was carefully examined, is some twenty feet wide. Near the entrance it expands into a room of considerable size. In later times this hall was used as a sanctuary of Mithras, and in this remodeled form it is excellently preserved. It measures some 23×9.70 meters and is thus the largest Mithraeum yet discovered. The single objects include an interesting statue of Venus Anadyomene, unfortunately headless, and a fragmentary copy of the Hermes Propylaios of Alcamenes. A rather gruesome reminder of the later days of Rome appeared in one of the subterranean passages; eight or nine skeletons half buried under a mass of stones are very probably the remains of mediaeval inhabitants of the city who were killed by the sudden collapse of a vault as they were taking out stones for building.

The never ceasing conflict between the old Rome and the new was emphasized by two events during the year. In arranging the approaches for a new freight house near the Porta Maggiore, the workmen uncovered many remains of aqueducts. Most of these had to be destroyed, but a part of the channel of the Anio Novus, with an inspection shaft, was preserved—the only part of this aqueduct now visible inside the city. Much discussion, also, was

aroused by a change proposed in the new electric railway which is to connect Ostia with Rome. In place of the two subway "tubes" under the Palatine and the Capitoline which were called for in the original plans, it was proposed to carry the line in an open cut, destroying some parts of the Circus Maximus and injuring the proposed Passeggiata Monumentale. The new plan raised a storm of protest and it is greatly to be hoped that it will not be carried out.

Among the chance finds of the year, two tombstones are perhaps worthy of mention because of unusual expressions. The first, which was set up by Ti. Caesius Advena in honor of his wife, Caesia Daphne, after the usual formulae, concludes: *Haec sine ulla corporis sui vexatione die vii flente super se marito cuius manus super oculos suos tenebat debitum naturae solvit.* The second was erected by P. Aelius Aug. lib. Peculiaris (a freedman of the emperor Hadrian) in memory of a certain Euhelpistus. Besides the common expressions we find: *florentes annos mors subito eripuit, anima innocentissima, quem medici secarunt et occiderunt.* The pentameter *florentes . . . eripuit* has not been found before, though it resembles the hexameter *florentes annos subito nox abstulit atra* of *CIL* XI, 5074, but even more unusual is the reference to the *medici*, with its curiously modern feeling.

Outside of Rome, the most important excavations that I have noted were those at Cumae, at Ostia, and at Caere. At Cumae, Professor Gabrici began work on one of the lower terraces of the acropolis, southeast of the summit, and found traces of a pre-Hellenic settlement which existed down to the eighth century, B.C., and also the platform of a large temple, approached by a winding road. Below were massive walls, which apparently served the double purpose of supporting the terrace and forming part of the defenses of the citadel. The temple had six by ten columns and is said to date from the first century, B.C. The divinity to whom it was dedicated is doubtful. Near it were found two dedications to Jupiter Tonans, an inscription in honor of Apollo, and fragments of a marble frieze on which a lyre appears. The question is further complicated by the fact that some or all of these stones might have fallen from the acropolis, where there are traces of another temple.

On the whole it seems probable that the temple on the acropolis was the famous temple of Apollo (cf. Virgil, *Aen.* vi. 19) and that the lower temple was dedicated to Jupiter. One argument that has considerable weight is that the temple of Apollo was evidently visible to one who approached Cumae from the north (cf. Statius, *Silv.* iv. 3. 114-16), and the newly cleared lower temple was not so visible; but it is to be hoped that later excavations will produce more definite evidence.

At Ostia the clearing of the barracks of the Vigiles, the baths, and the adjoining palaestra was completed, some work was done in the theater and the necropolis, and excavations below the Via dei Vigili revealed the existence of earlier houses through which the street had been cut. In one of these was found a large black and white mosaic containing representations of four provinces, Sicily, Africa, Egypt, and perhaps Spain, and of four of the winds. Even more interesting, as evidence for the maritime importance of Ostia, are two mosaics from the neighborhood of the theater. In one two ships are represented, and below them a tower. In the field are dolphins, and above the ships the inscription NAVICVLARI MISVENSES HIC. The room evidently belonged to a *schola* of *navicularii*, who took their name from Misua on the gulf of Carthage (cf. Pliny, *N.H.* 5. 24). The second mosaic contains three dolphins (one with a Cupid on his back), two medallions, each enclosing a bust (the better preserved one crowned with ears of grain), and the inscription NAVICVLARI MVSLV. .A. .HIC. Professor Vaglieri suggests for the mutilated word *Muslu(v)itani*, with reference to the town of Musluvium in Mauretania. The crown of one of the busts suggests the grain trade, and both mosaics emphasize the African trade relations of Ostia.

Finally, at Caere several new tombs were discovered and some of those previously known were further explored. The principal finds were vases and in some cases these were left *in situ*, to show the arrangement. The bases of the tumuli were shown to be formed, in general, of the natural tufa rock, cut in imitation of masonry, with boldly profiled moldings. Good photographs of some of the mounds are published in the *Bolletino d'Arte*, 1912, 481 and 483.